Note:

Course content may be changed, term to term, without notice. The information below is provided as a guide for course selection and is not binding in any form, and should not be used to purchase course materials.
COURSE SYLLABUS

WMUS 524
ANALYTICAL TECHNIQUES FOR THE WORSHIP LEADER

COURSE DESCRIPTION
This course is a foundational course for graduate contemporary music theory practices. The study includes a thorough investigation of jazz and extended harmonies used in contemporary worship music. Worship students continue to learn and apply analytical technique to various music styles. Melodic concepts and music form are explored in the literature from historical music periods and compared to present worship music literature and practice. Principles of harmonic function are taught and applied to representative worship literature forms.

RATIONALE
Music theory courses are often devoted to the study of traditional, classical theory, and aural skills. This course builds upon the traditional, common-practice approach but provides a much broader, practical, and immediate application of the skill. This practical approach presents material corresponding directly with current worship practices and industry-based concepts. This involves the study of popular genres including, but not limited to: rock, jazz, gospel, country, praise and worship, gospel song, and traditional hymn tunes. In addition, concepts of melodic construction are evaluated in classical, traditional, and popular music examples.

I. PREREQUISITES
For information regarding prerequisites for this course, please refer to the Academic Course Catalog.

II. REQUIRED RESOURCE PURCHASES
Click on the following link to view the required resource(s) for the term in which you are registered: http://bookstore.mbsdirect.net/liberty.htm

III. RECOMMENDED RESOURCE PURCHASE
USB Headset with Microphone, Liberty University. Latest Edition. MBS Direct SKU #: 1200501. (The student does not need to purchase this should he or she already have recording capabilities.)

IV. ADDITIONAL MATERIALS FOR LEARNING
A. Computer with basic audio/video output equipment
B. Internet access (broadband recommended)
C. Microsoft Office
D. Finale Pro or Finale Songwriter (Recommended)
E. Scanner
V. **Measurable Learning Outcomes**

Upon successful completion of this course, the student will be able to:

A. Examine jazz and extended harmonies in a variety of music styles.
B. Explain advanced harmonic progressions using Nashville Numbers, Jazz harmony terms, and traditional techniques.
C. Analyze music forms in traditional and non-traditional music.
D. Develop advanced rhythm charts for worship.
E. Synthesize historical principles of form relative to contemporary worship music genres.

VI. **Course Requirements and Assignments**

A. Textbook readings and lecture presentations/notes
B. Course Requirements Checklist
   After reading the Course Syllabus and Student Expectations, the student will complete the related checklist found in Module/Week 1.
C. Discussion Board Forums (3)
   Discussion boards are collaborative learning experiences. Therefore, the student is required to create a thread in response to the provided prompt for each forum. Each thread must be 350–400 words and demonstrate course-related knowledge. In addition to the thread, the student is required to reply to 2 other classmates’ threads. Each reply must be 150–200 words.
D. Music Assignments (12)
   The student will complete 12 unique Music Assignments that focus on the skills of music analysis and writing. From the first assignment, the student will begin identifying chords and harmonic functions through rudimentary analysis. With each successive assignment, a more developed understanding of harmony will be applied to the student’s analysis of music form. In several assignments, the student will exercise his/her knowledge of contemporary music styles in rhythm chart writing and arranging.
E. Rhythm Chart Project
   The student will write an original song incorporating certain harmonic, formal, and stylistic elements discussed in the course. The song must also include some harmonic extensions beyond the seventh. The student will create a rhythm chart, will create a melody part in Finale, and will include praise team vocals. Harmonic originality is a key focus of this assignment utilizing the extended chordal vocabulary discussed during the course.
F. Final Project
The student will complete a 2-part Final Project. For Part 1, the student will complete an analysis of the score provided, and will provide a foreground and background graph of the movement. For Part 2, the student will complete an analysis, as well as a foreground and background graph of the provided worship song.

VII. COURSE GRADING AND POLICIES

A. Points

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Points</th>
</tr>
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<tbody>
<tr>
<td>Course Requirements Checklist</td>
<td>10</td>
</tr>
<tr>
<td>Discussion Board Forums (3 at 25 pts ea)</td>
<td>75</td>
</tr>
<tr>
<td>Music Assignments (4 at 50 pts ea, 8 at 60 pts ea)</td>
<td>680</td>
</tr>
<tr>
<td>Rhythm Chart Project</td>
<td>100</td>
</tr>
<tr>
<td>Final Project</td>
<td>145</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>1010</td>
</tr>
</tbody>
</table>

B. Scale

D- = 680–699   F = 0–679

C. Late Assignment Policy

If the student is unable to complete an assignment on time, then he or she must contact the instructor immediately by email.

Assignments that are submitted after the due date without prior approval from the instructor will receive the following deductions:

1. Late assignments submitted within one week of the due date will receive a 10% deduction.
2. Assignments submitted more than one week late will receive a 20% deduction.
3. Assignments submitted two weeks late or after the final date of the class will not be accepted.
4. Late Discussion Board threads or replies will not be accepted.

Special circumstances (e.g. death in the family, personal health issues) will be reviewed by the instructor on a case-by-case basis.

D. Disability Assistance

Students with a documented disability may contact Liberty University Online’s Office of Disability Academic Support (ODAS) at LUODAS@liberty.edu to make arrangements for academic accommodations. Further information can be found at www.liberty.edu/disabilitysupport.
# WMUS 524 Course Schedule

**Textbooks:**  

<table>
<thead>
<tr>
<th>Module/Week</th>
<th>Reading &amp; Study</th>
<th>Assignments</th>
<th>Points</th>
</tr>
</thead>
</table>
| 1           | Sorce: chs. 5–6, 8–9  
1 presentation  
1 lecture note | Course Requirements Checklist  
Class Introductions  
Music Assignment 1  
Music Assignment 2 | 10  
0  
50  
50 |
| 2           | Burkhart & Rothstein: pp. 357–358  
Sorce: chs. 12–16  
1 presentation  
1 lecture note | Music Assignment 3  
Music Assignment 4 | 50  
50 |
| 3           | Sorce: chs. 7, 18  
Stein: ch. 6  
1 lecture note | DB Forum 1  
Music Assignment 5  
Music Assignment 6 | 25  
60  
60 |
| 4           | Sorce: ch. 17  
1 presentation  
2 lecture notes | Music Assignment 7  
Music Assignment 8 | 60  
60 |
| 5           | Burkhart & Rothstein: Appendices A, B  
1 presentation  
3 lecture notes | DB Forum 2  
Music Assignment 9  
Music Assignment 10 | 25  
60  
60 |
| 6           | Burkhart & Rothstein: pp. 348–349  
Sorce: ch. 11  
Stein: ch. 14  
1 presentation  
1 lecture note | DB Forum 3  
Music Assignment 11 | 25  
60 |
Sorce: ch. 10  
1 presentation  
1 lecture note  
1 website | Music Assignment 12  
Rhythm Chart Project | 60  
100 |
<table>
<thead>
<tr>
<th>MODULE/WEEK</th>
<th>READING &amp; STUDY</th>
<th>ASSIGNMENTS</th>
<th>POINTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>Burkhart &amp; Rothstein: pp. 336–337 Stein: chs. 1, 3 2 presentations 1 lecture note 1 website</td>
<td>Final Project</td>
<td>145</td>
</tr>
<tr>
<td></td>
<td>TOTAL</td>
<td></td>
<td>1010</td>
</tr>
</tbody>
</table>

DB = Discussion Board

**NOTE:** Each course module/week begins on Monday morning at 12:00 a.m. (ET) and ends on Sunday night at 11:59 p.m. (ET). The final module/week ends at 11:59 p.m. (ET) on Friday.